



PHANTOM APA



PHANTOM-APA ISSUE #3 OCTOBER 1991

Hello, everybody! This is your OE (Official Editor) speaking. I hope this fall season finds all of you in good health and in good form. Issue # 3 is a bit on the small side this time, but still has some interesting things in it. The next deadline is Sunday December 1, 1991. But I'll be accepting contributions technically until Friday, December 6, 1991. So let's have large (lengthy) contributions from all of you. I want an amazing final issue of Phantom-Apa for the end of the year.

Contributors This issue
Janice Mergenhagen
Heather Nachman
Carol P. Smith

Take care everyone and see you in about 60 days. (Alright, make it 45 days!)

Heather Nachman

The Phantom of Midland Park

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Hi! Just got back from the Phantom Weekend. My friend Mary Ann Denny and I went to the Saturday matinee and the seminar afterwards. We had SRO seats, but we had no problem. Unfortunately, when the usher found us some seats, it was during the unmasking scene! In my concern not to trip over my feet in the dark, I missed part of the first unmasking scene! Argh!!! Couldn't she have waited to seat us at intermission?

I thought Mark was wonderful! I especially loved all the little gestures he used as the Phantom. In particular, I thought he and Karen Culliver have a great chemistry going there! Karen was great too. In fact, all the cast seemed to be on form--unlike last year, where most of them seemed to be sleepwalking through the show. I guess each company reflects the personality of its Phantom. (Believe me, I mean no offense to Steve Barton.)

The seminar afterwards was a blast, with everyone telling us their "worst PTO experience", and how long each was with the company. They seem a very happy group, and they all get a kick out of this year PTO Minicon. Even Mark, in full Phantom getup, stopped by to say "Hi!" I loved his casual "Hi, there." pose in that outfit. He seems a real sweetie.

All in all, a lot of fun. Mary Ann had a great time, in fact, she thanked the cast for doing the seminar and told them what a wonderful time she had at the show. We plan to go again--and this time, I hope not to have a sinus infection. (I nearly killed myself trying NOT to cough especially during "Music of the Night!")

Some notes on #2:

Angelamarie: Thanks for the opera info! M reviews of the various PTO zines will appear, Ghod willing in #4. I haven't had the time to properly write them up. I also love your "You now that you are a PTO fan when..." May I add one?

"....you know you are a PTO fan when you hear any of the music, no matter how well it's played, and you get a tingle all over."

Rebecca: I agree with you about the Dance PTO series. I like that Erik's sense of humor best. He is a good alternate universe Phantom, though.

I love G&S too! My tastes in music are eclectic as well. I'm sorry that some PTO fans seem to be purely Broadway musical fans, and turned you off. Mybe they think they are an endangered species, and are being defensive about it!

I loved PHANTOM by Susan Kay! I think the ending is beautiful.

Janice: I was great seeing you and Larry again in NYC. I only wish it could have been longer. I still have to get NIGHT OF THE PHANTOM. I am looking forward to reading it.

Teresa: I envy you going to London. I love Michael's cackle too!

Heather: It was great seeing you in NYC too. Looking good, kid! Erik is indeed a teenager emotionally. But then, he never had a chance to grow up normally, so what can you expect? Poor, sweet baby needs a shrink badly. Oh yeah, I wanna comfort him all right. He is so oddly attractive to me. To me he looks great with the mask on. Why the hell did Christine HAVE to take it off? what a twit! It just adds to his numerous charms... But I wonder if I would have enough guts to act out my dreams if I were with Erik now...hmmm. Oh well, let the dream begin.

That's all for now. See you all in 60.

P.S. Anthony Hopkins will be playing Van Helsing in that Dracula film. I was sort of sorry to hear it, though. i still think he'd make a neat Dracula. Bythe way Heather, could Hannibal Lecter be catagorized as a dangerous male, the same way Erik is? ...just wondering....



Readers beware! If you are a one-Phantom person, skip this. I, as you have gathered, enjoy seeing PHANTOM with many different actors in the major role.

I have just seen the Touring Company in Washington, D.C.. I first saw them in Chicago in November, 1990 and was very impressed with the level of excellence everyone, from the auctioneer to the major roles, showed on stage. I chalked it up to the company being new and was sure that they would mellow-out as the tour progressed.

Boy, was I wrong! If anything has happened to this company, it's that they are even better now with Kevin Gray as The Phantom. Here is not only a singer, but an actor who is excited about doing this role. He has added so many wonderful little bits of business to his performance, such as directing the orchestra during IL MUTO, while he is obviously subverting Carlotta's voice (and loving every minute of it). During MASQUERADE, he "threatens" the other company members as he progresses down the stairs (his reply is that "it keeps them on their toes" if they don't know what to expect). Fearless (more likely insane) on the Angel as he steps up as the angel is ascending and leans forward over her head while singing his lines. This is the only Company I have seen that visibly reacts (some by gasping) when the piano starts to play by itself during the DLT rehearsal scene. The Phantom seems to be controlling Christine during MUSIC OF THE NIGHT as a puppeteer would control his puppet and his hand gestures "pull her strings". He's REALLY angry with Christine in the lair at the end (he gives Raoul's punjab lasso an extra jerk as he passes by) and seems afraid he'll be discovered at the end when he hears the mob approaching. Kevin does not play this Phantom as an old (or older) man, especially at the end; this Phantom is deformed, but not all hunched over or seemingly crippled.

Teri Bibb is my kind of Christine. She is not about to let Raoul talk her out of what she has seen and pushes him away; she shakes off his grasp of her arms in MASQUERADE, but she does really love him and he her.

This is no faint-hearted Raoul (Randal Keith) either who looks away during the kisses; this Raoul realizes why Christine is doing this and accepts it. I believe Christine will live happily ever after with this Raoul.

ANGELA - Sorry that the composite Act II isn't in this issue, but the way I feel now, it would all be Kevin Gray and the Touring Company. I'll wait a bit to revise Act I and do Act II. Thanks for the bits on the Opera from someone who knows very little about

real Opera. Got any ideas as to what happens in the rest of IL MUTO or DON JUAN TRIUMPHANT?

HEATHER - A really Tall Phantom (who can act, of course) brings a presence and a menace to the role that someone shorter has to really work at. If his Christine is tiny, you feel that the Phantom will just "swallow her up" and she'll never be seen again.

CAROL - Thanks for the review of the Chaney book. I finally got to see "The Phantom" section of the James Cagney film MAN OF A THOUSAND FACES and your make-up excerpts were a real help in visualizing how it was done.

TERESA - I showed the animated PHANTOM to my Grade 4 students on the last day of school and they were spellbound. I guess they got a sense of why their teacher is such a Phantom fan. Looking forward to reading your comments about the London production.

REBECCA - Hello, fellow B7 fan.

To your first question, I guess Phantom and the Hunchback are lumped in with the monsters because no one really knows where to put them. I can't quite see them with romantic, but tragic heroes, so, since they're deformed, they're put in with the other freaks and monsters.

And that brings me to your second question. I, personally, know that I am responding to the actor. I do not deal well with handicaps; they make me uncomfortable (I had to confront this when I chose my teaching field because teaching the handicapped was the field to go into, but I knew I couldn't handle that). So, as cruel as it may sound, I know my positive responses are to the character because of the actor underneath. I, too, find that I like the "interesting" look of the Phantom in the mask.

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The Phantom of Richmond

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Lots of things have happened since last Phantom-APA. There has been the World Science Fiction Convention in Chicago and the Do-It-Yourself Phantom Weekend in New York City.

The World Con was fun. I spent alot of time with fellow apans Angela Varensano and Janice Mergenhausen which was fun. The big things that happened at Chicago were the 2 Phantom panels and the Phantom party. Worldcon programing had a Phantom panel as a main track item. It was on the Literature track and was held on Friday afternoon at 5 PM in a large room. About 40 to 50 people attended the panel. A member of the panel, John Flynn, had a survey for people to fill in. John is working on a book which will cover all aspects of Phantom; from the original novel to the movies to the Andrew Lloyd Webber musical and beyond. The book is supposed to be out in the spring of 1992. When I have more details, I'll let everyone know.

The panel itself was very good. Bob Tucker talked about the stage tricks of the Ken Hill Phantom as Bob had worked on the backstage crew. There was discussion about the proposed movie version of the ALW Phantom. The panel also touched on the concept of the Greek classical tradition of beauty equals goodness and the flaws in that tradition. By having a Phantom panel on the main programming track was quite a step up from the Boston Worldcon in 1989. This was a high profile panel.

The second panel was on Saturday and this was a more intimate panel. The room was smaller and there were fewer people attending. This panel also went very well. Sunday night was the Phantom party. It was a huge success. The room was never empty and eveyone who came had a grand time. There were a fair number of folks in costume. There were 3 phantoms, two Christines and one Carlotta.

The big news from the DIY Weekend was confirmation of something I had read in the September 9, 1991 issue of weekly Variety. That issue had a big section on legitimate theater touring companies. One article quoted the general manager of the Cameron MacIntosh organization here in the US saying that there is work going on to mount a second national touring company of ALW Phantom. It would play in mid-range cities with several weeks in each stay. (I figure it would be in any one place for at least a month maybe more. The show is too damn big to move every one or two weeks!) The general manager was hoping for a December 1992 start. This information was brought up at a post-performance seminar at the Majestic and the cast members basically confirmed the Variety article. One of the cast members mentioned Seattle as the possible starting city for the 2nd touring company. When I have more news I'll pass it along.

The question of intimacy and size came up concerning the proposed 2nd touring company. Would something be lost if "Phantom" is taken down too much? And a cast member observed that most of the houses out there on the road are in fact much larger than the 1600 seat Majestic in New York City. The Kennedy Center Opera House is much larger with seating for 2300. and the Fox in Atlanta is huge. It seats 4500! So the show shouldn't lose anything (hopefully!)

Oh, a quick note on "Phantom" in Atlanta. The reviews were all good and at the opening night curtain call, Kevin Gray, who has the lead role, did the tomahawk chop to the audience. They loved it, him and the company. Apparently the "Phantom" as show and the Phantom by Kevin Gray has conquered Atlanta and without a shot being fired! Unlike Sherman.

Mailing Comments

Janice Mergenhausen: So a tall Phantom just sort of swallows up a Christine especially in that cape. What an interesting visual image! Maybe if fortune smiles, I may yet see a tall Phantom! I have seen a Phantom catch his Christine as she faints and carry her to the bed/boat or boat/bed. And it was even on the North American continent!

Angela Varesano: Thank you for the primer on opera. As I'm getting deeper and deeper into it. Your contribution gave me some valuable insight one of my newest passions. More perhaps?

Take care all and I'll talk to you in December.